

National Aeronautics and  
Space Administration  
Graphics Standards Manual

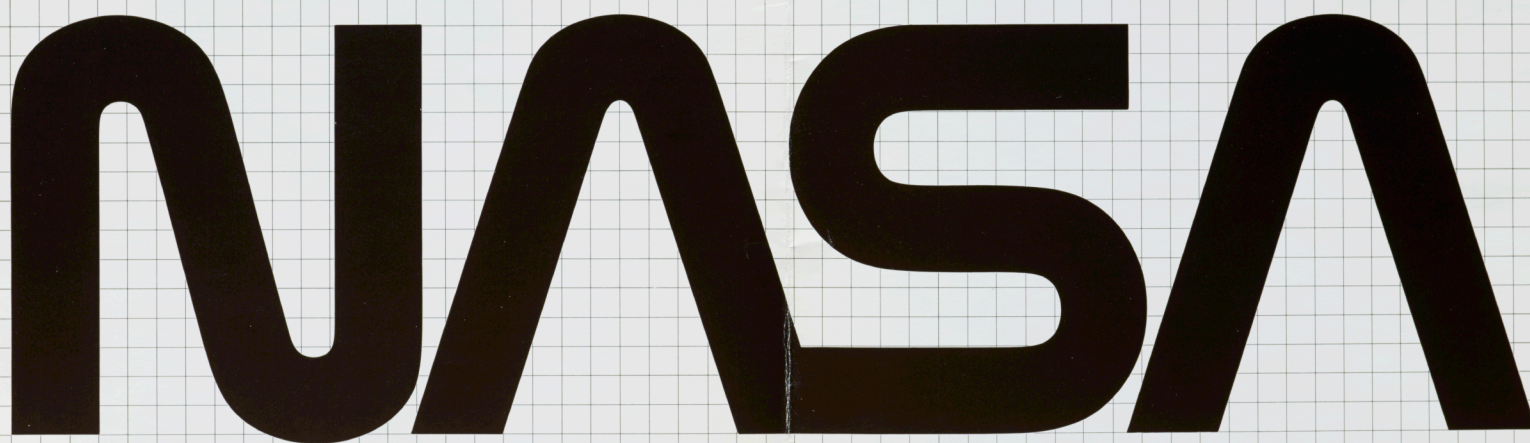
**NASA**



**The Logotype: Grid Drawing for Large Applications**

The NASA logotype should be reproduced photographically whenever possible. However, for large applications such as signage, the logo may be reproduced using this grid drawing as an accurate guide. To achieve the best reproduction, care should be taken to maintain the correct proportion, stroke-width, and curves of the logotype. Note that 3 units of the grid are equal to the vertical stroke width.

Contact the NASA Graphics Coordinator for advice and counsel on problems related to reproducing the NASA logotype at large sizes.





# **Cover Design: Leaflets & Folders**

Covers for small-scale publications should be thought of as posters in miniature. Because of the small amount of space, the designer should attempt to reduce the number of competitive elements and to strive for simplicity. This will require the cooperation of editorial colleagues so that the cover can be clear, direct and attractive.

When brochures are to be published in a series, it is advisable to plan

ahead so that a coordinated family look might emerge.

In the demonstrations below, note that all examples incorporate the NASA logotype and identification but maintain their basic simplicity. The proper coordination of type, photography and illustration will ensure that small covers have the impact of larger pieces.







**KFC<sup>®</sup>**  
**Corporate**  
**Identity**  
**Standards**

**WELCOME  
TO KFC**

**Exit**







1 Preferred One Color  
KFC Blue Positive  
Version



1

2 One Color KFC Red  
Positive Version



2

3 One Color black  
Positive Version



3

4 One Color  
Reverse Version



4

5 One Color  
Reverse Version



5

6 One Color  
Positive Version

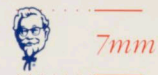


6

7 Allow a minimum  
clear space between  
the Colonel Sanders  
Image and other  
graphic elements.  
The minimum clear  
space is equal to  
one quarter of the  
height of the Colonel  
Sanders Image.



7



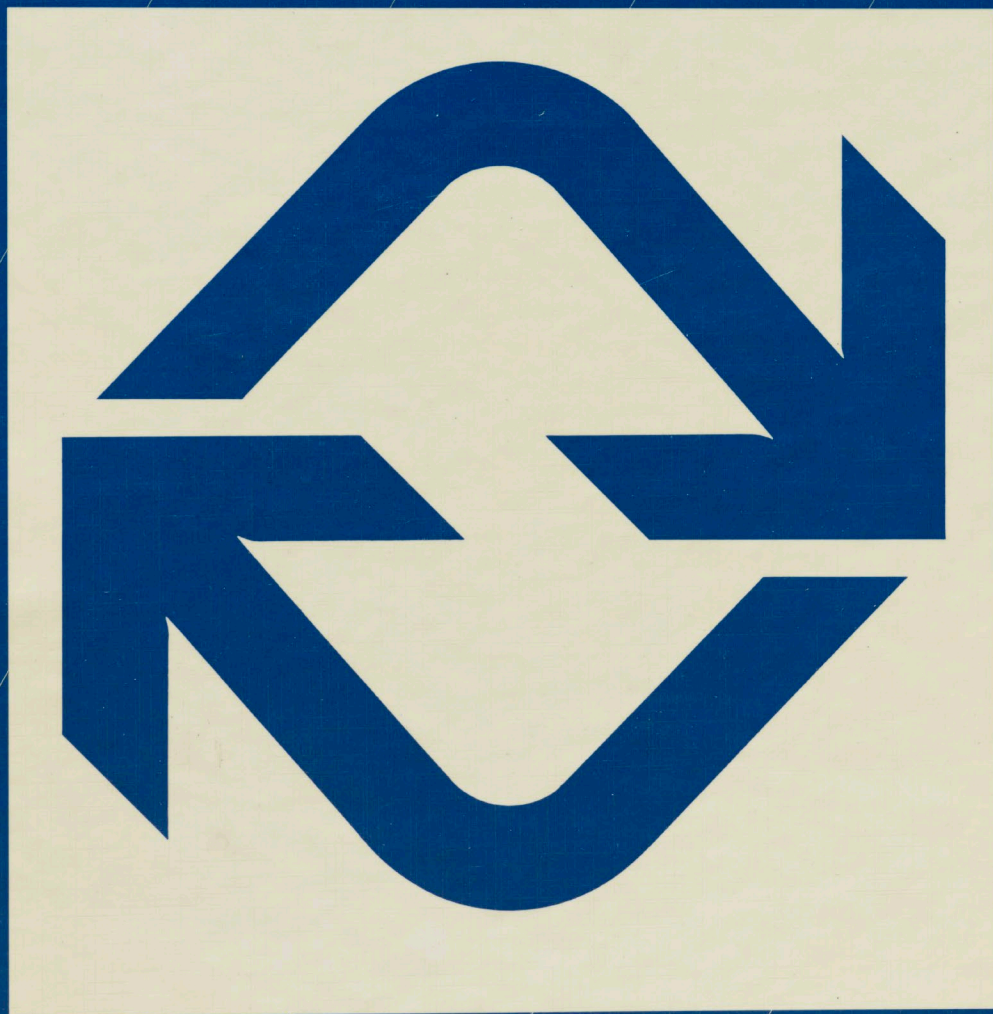
8

8 Do not reduce the  
Colonel Sanders  
Image smaller than  
7mm high.



Helsingin kaupungin  
liikennelaitos

Fyysinen  
yrityskuva





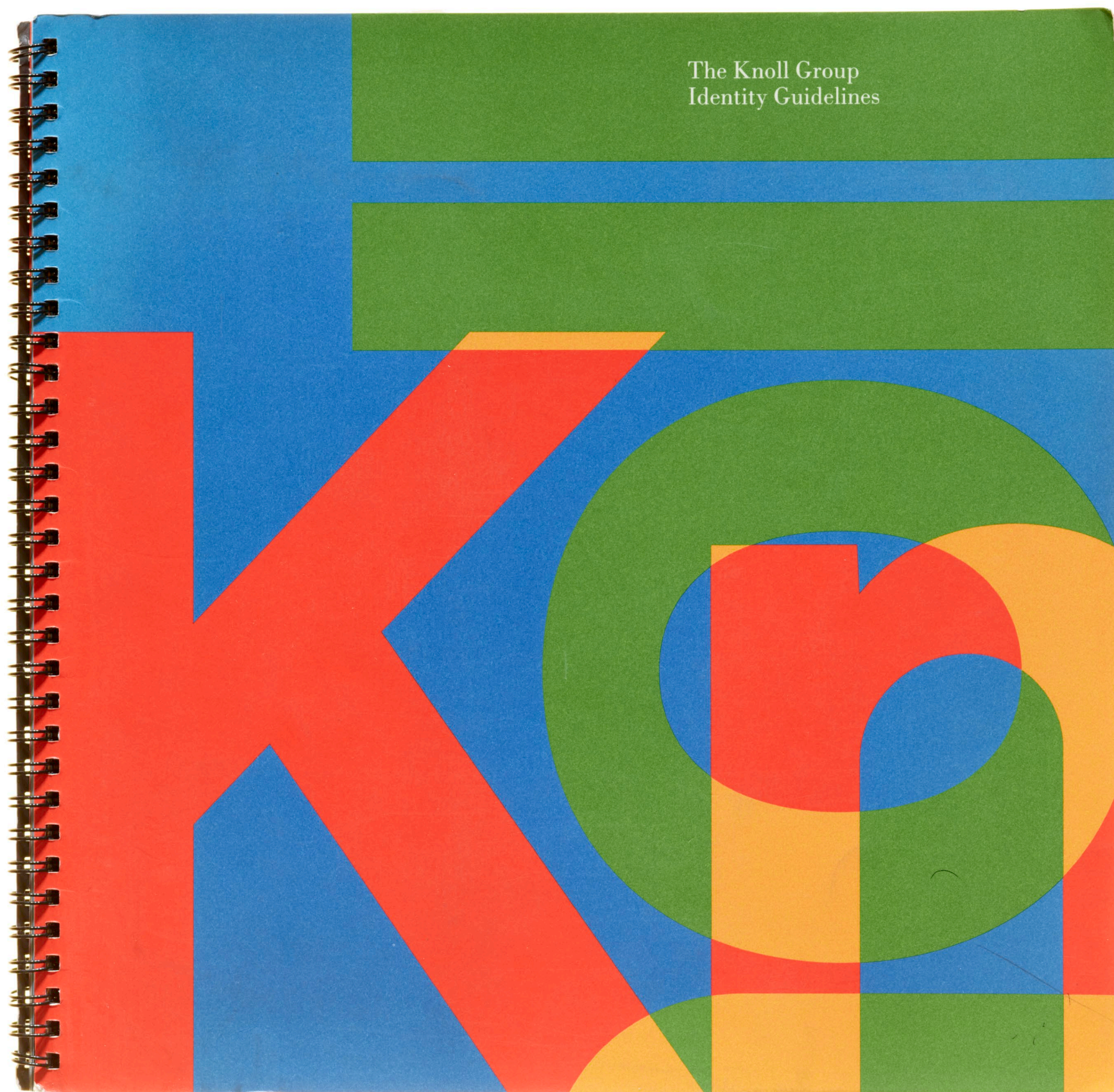






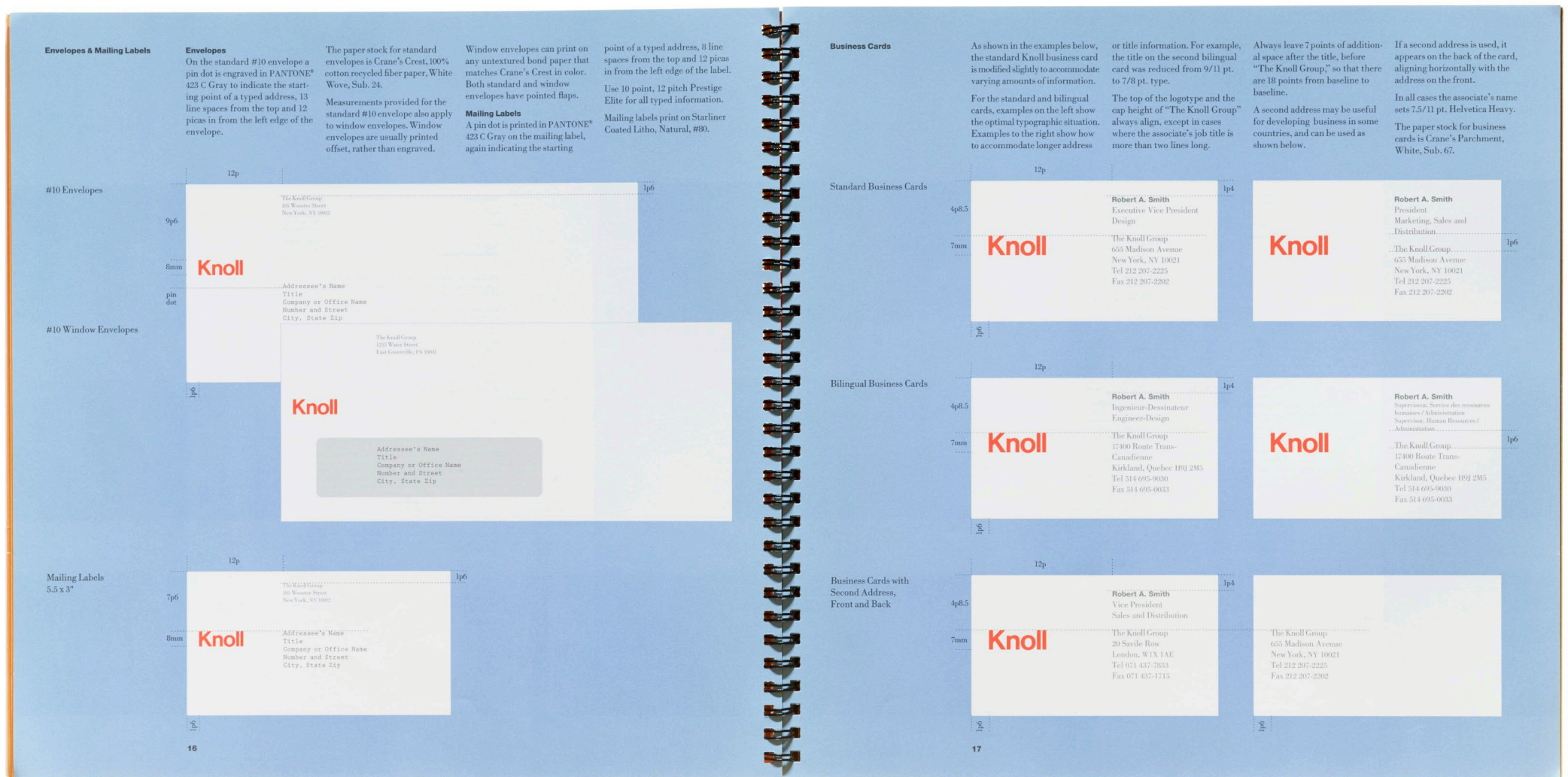
Pysäkkikilven päälle voidaan sijoittaa suuntakilpi, joka osoittaa pysäkin kautta kulkevien linjojen päämenosuunnan. Kilven kirjaintyyppi on Haas Helvetica puolilihava leikkaus. Taustaväri on liikennemerkkikeltainen. Informaation väri on musta.



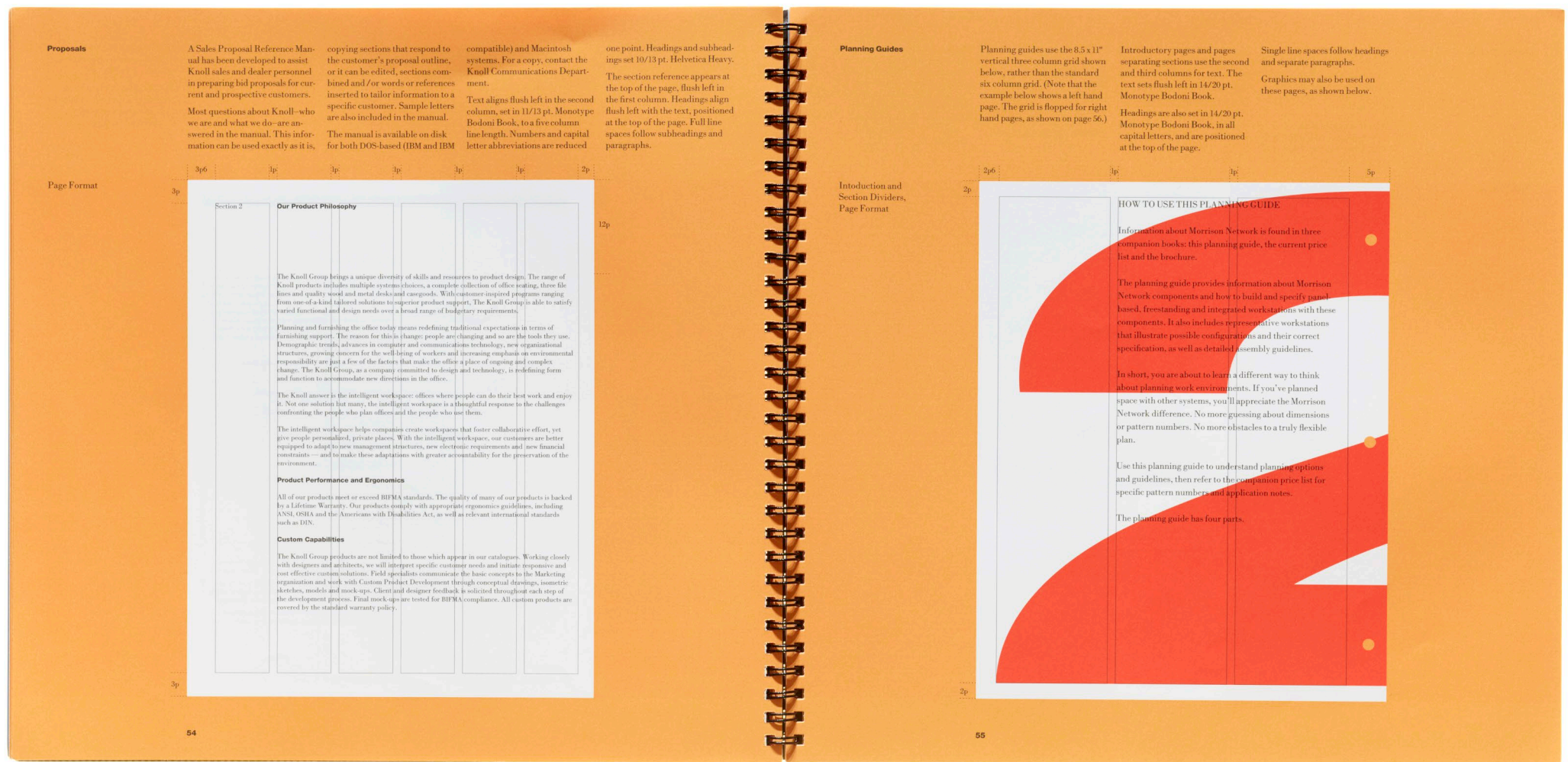


The Knoll Group Identity Guidelines, Chermayeff & Geismar Inc., 1993











# Monotype Bodoni Book

## 8 pt. with 10 pt. leading

In outfitting the private offices, Bateman and her staff looked for desks and storage units that offered a high level of finish and detail. They also wanted the offices to integrate visually with the workstations and with the wood of the interior architecture and cabinetry. "Derby met our needs. We were impressed by the product's aesthetic and attractive price." Bateman described the need of the open office areas to reflect the straightforward, progressive atmos-

## 9 pt. with 11 pt. leading

In outfitting the private offices, Bateman and her staff looked for desks and storage units that offered a high level of finish and detail. They also wanted the offices to integrate visually with the workstations and with the wood of the interior architecture and cabinetry. "Derby met our needs. We were impressed by the product's aesthetic and attractive price." Bateman

## 10 pt. with 12 pt. leading

In outfitting the private offices, Bateman and her staff looked for desks and storage units that offered a high level of finish and detail. They also wanted the offices to integrate visually with the workstations and with the wood of the interior architecture and cabinetry. "Derby met our needs. We were

## 11 pt. with 13 pt. leading

In outfitting the private offices, Bateman and her staff looked for desks and storage units that offered a high level of finish and detail. They also wanted the offices to integrate visually with the workstations and with the wood of the interior

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
KLMNOPQRS  
TUVWXYZ  
1234567890?!,



# AIR CANADA

Corporate  
Graphics &  
Design

Identification  
visuelle de  
l'entreprise





**AIR CAN**

1 PLACE VILLE-MARIE, MONTREAL, P.  
1 PLACE VILLE-MARIE, MONTREAL, Q.

August 5, 1983

Mr. D. Ichiyama  
Associate Professor  
Department of Creative A  
Purdue University  
West Lafayette, Indiana  
U.S.A. 47907

Dear Professor Ichiyama,

Mr. Taylor has passed al  
of Air Canada's Corporat

Enclosed is a copy of our  
requested. I hope you ar  
example of design manag

Yours sincerely,

*J.M. McAulane*  
J.M. McAulane  
Director - Linguistic Aff  
Secretary - Corporate Des

**ARGO**

Symbole et signature de l'entreprise pour reproduction photographique Chapitre 1 page 13

Corporate Signature with Symbol for Photographic Reproduction Chapitre 1 page 13



Corporate Colour  
Couleur de l'entreprise

Aircraft  
Avions

Ground Equipment  
Matériel au sol

Signature  
Signature





Air Canada Corporate Graphics & Design, Air Canada Corporate Design Committee, c. 1980







**blad B-1-1**

Basiselementen: lettertype  
Univers 65 met spatiëringssysteem  
en interlinie

Uitgave:  
79.08

© 1979

Handleiding  
ptt bedrijfsstijl

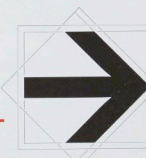
**a b c d e f g h i j k**

**l m n o p q r s t u**

**v w x y z**

**? ! / . : , ; - ( )**

**^ ^ ^ ^**



**1 2 3 4 5 6 7 8**

**9 0**

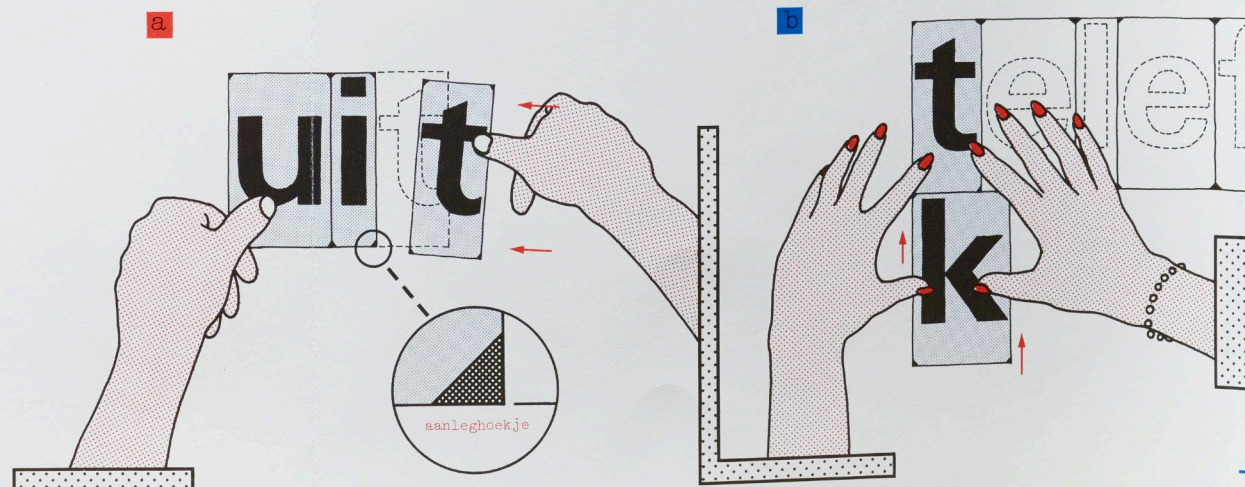
**univers 65**

Basiselementen, spatiëringssysteem en interlinie.  
De gebruikte letters binnen de gehele ptt-bedrijfsstijl bestaan uit het lettertype Univers 65 en 55. Voor alle logo's (ptt post, ptt telecommunicatie e.d.) wordt alleen Univers 65 in onderkast gebruikt. Zie blad B-2-1 t.e.m. B-2-6 en B-2-7. (Onderkast = de 'kleine' letter uit het alfabet, kapitaal = de hoofdletter uit het alfabet.)  
Univers 55 wordt alleen gebruikt voor tekst in drukwerk.

Deze pagina geeft het spatiëringssysteem weer zoals dat moet worden gebruikt voor de samenstelling van de logo's voor de ptt-divisies.  
Iedere letter binnen dit systeem heeft een vaste witruimte, letter + witruimte noemen we letterblokje.  
Dit spatiëringssysteem is ontworpen om een gelijkmatig letterbeeld te krijgen, dat in alle ptt-uitingen hetzelfde is.  
Het gebruik van het spatiëringssysteem werkt als volgt: de letters worden langs de stippellijnen uit het moedervel gesneden waardoor eerder genoemd letterblokje ontstaat.

Door de letterblokjes tegen elkaar aan te schuiven en aan de onderkant gelijk te houden, ontstaat het vereiste letterbeeld (zie tekening a).  
Bij 2 of meer regels dient de linkerzijde van de eerste letterblokjes ook in één lijn te liggen (zie tekening b).

Binnen dit spatiëringssysteem is een vaste interlinie ingebouwd (interlinie = de witruimte tussen de regels). De interlinie verkrijgt men door de letterblokjes met hun bovenkant tegen de onderkant van de bovenliggende regel te schuiven (zie tekening b en blad D-1-1 voor gebruik van verschillende corpsen (corps = lettergrootte)).









# ptt post

De logo's van de ptt-divisies zijn altijd uit Univers 65 opgebouwd en worden alleen in onderkast gebruikt (onderkast = de kleine letter uit het alfabet; kapitaal = de hoofdletter uit het alfabet).

De logo's zijn opgebouwd volgens het spatiëringssysteem zoals beschreven op blad B-1-1.

# ptt post

De enige uitzondering op het spatiëringssysteem vormt het logo ptt. Dit logo en bijbehorende spatie (= witruimte) staan vast en dienen te worden gebruikt zoals aangegeven op het moeder-vel van het spatiëringssysteem (zie blad B-1-1). Verder geldt voor het gebruik van alle logo's het principe dat zij op één regel worden vermeld. Uitzondering hierop vormen de logo's van uitzonderlijk lange tekst (b.v. ptt financiële en economische zaken, zie blad B-2-6).

# ptt post

Het logo ptt post kan worden toegepast in zwart, de divisiekleur (= rood) en diapositief (= witte letters op een rood fond). Voor uitzonderingssituaties is een afwijkende versie beschikbaar (zie blad B-2-8). Indien een versie moet worden gebruikt die niet in dit handboek voorkomt dient contact te worden opgenomen met de PTT-DEV.

kleur

belettering

typografie

auto's

divisies





American Motors Corporate Identity Standards, 1972





The consistent use of a supporting type style can serve to strengthen and reinforce the impression of American Motors visual communications.

Helvetica, used throughout this manual, is a sans serif type face available in hand set, phototype, and linotype.

It is the recommended type style for general use (i.e., body copy, headlines, address lines, etc.), and it is particularly compatible with the keystone element of identification, the corporate signature.

Intermixing of Helvetica with other type styles should be avoided. If Helvetica type is judged to be inappropriate to a particular communication, use of other type styles is permissible in text (logotype must remain as per the approved design). Sans serif faces are recommended for their more contemporary, precise appearance.

It is important that all supporting typography be employed in upper and lower case. The consistent use of upper and lower case typography will enhance a distinctive visual style for the company while offering greater legibility and compatibility with the corporate signature.

An effort should be made to set Helvetica type flush left and ragged right and positioned in alignment with other visual elements. This practice will impart an uncluttered, contemporary and systematic appearance to the company's printed materials.

2

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Single Color Usage

Preferred

**American Motors** 

Preferred

**American Motors** 

Preferred

**American Motors** 

Acceptable

**American Motors** 

Unacceptable (weak color)

**American Motors** 

Unacceptable (weak color)

**American Motors** 

2

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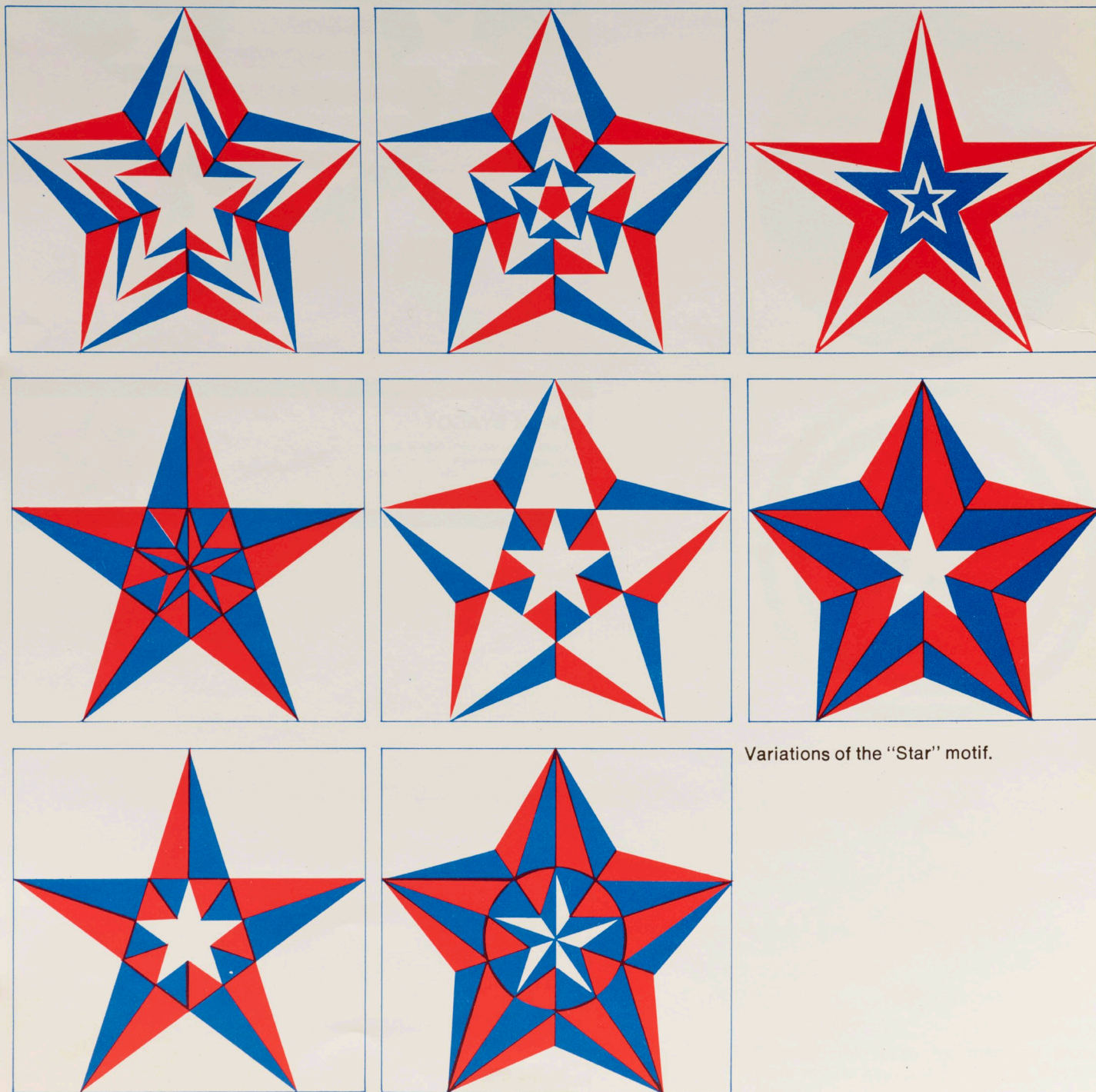
7





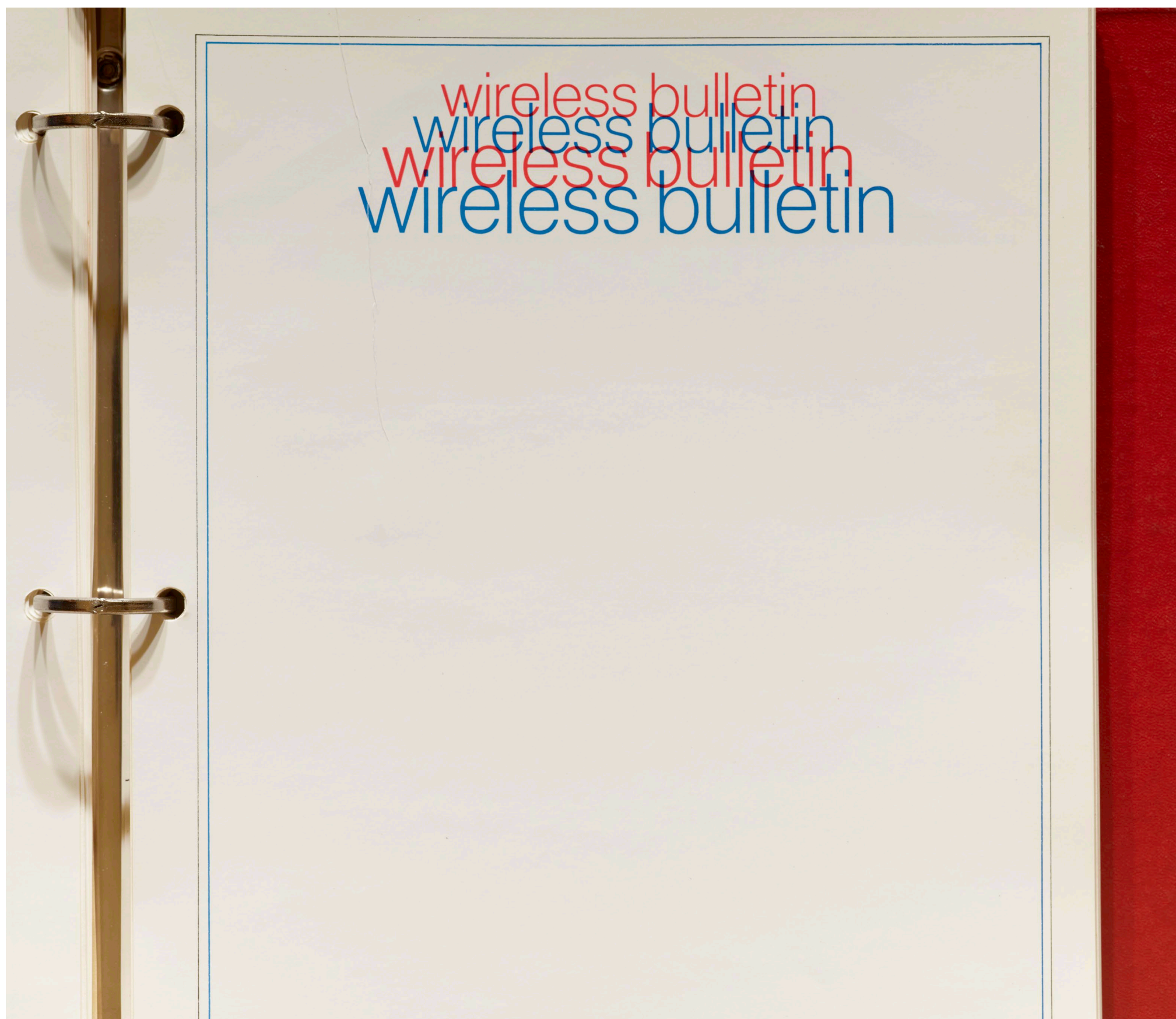
United States Information Agency Design Manual, Michael Gold Design, c. 1970





Variations of the "Star" motif.





United States Information Agency Design Manual, Michael Gold Design, c. 1970





The President and Trustees of  
The Museum of Modern Art  
request the pleasure of  
your company at the  
Members' preview of the exhibition  
**The Art of The Real: USA 1948-1968**  
on Tuesday, July 2  
from 11 a.m. to 11 p.m.  
Present this invitation at the door.  
It admits two.

Invitations for exhibitions and film show-  
ings.



The President and Trustees of  
The Museum of Modern Art  
request the pleasure of your company  
at the Members' preview of the exhibition

## WORD AND IMAGE

Posters and Typography from  
the Graphic Design Collection of  
The Museum of Modern Art, 1879-1967

Wednesday, January 24, 11 a.m. to 11 p.m.  
11 West 53 Street, New York.

All galleries will be open  
including the exhibition of  
The Sidney and Harriet Janis Collection,  
A Gift to The Museum of Modern Art.

Present this invitation at the door.  
It admits two.

Jan Lenica: Graphics and Film design



You are cordially invited to  
the opening Friday evening March 31  
5 PM to 7 PM  
Three Films will be shown at  
7 PM in the Amphitheatre

The Poison Pen



You are cordially  
invited to  
the opening  
Thursday evening  
November 18th  
5:30 to 7:30 p.m.

Viperous drawings by  
R. O. Blechman  
William Charnatz  
Seymour Chwast  
Jules Feiffer  
Jean Michel Folon  
David Levine  
Jerome Snyder  
Edward Sorel  
Roland Topor  
Tomi Ungerer



**type**

**3**

